

GALE & POLDEN'S MILITARY SERIES.

A SYSTEM  
OF  
FREE GYMNASTICS  
AND  
LIGHT DUMB BELL DRILL.

FULLY ILLUSTRATED.

BY  
SERGEANT-MAJOR S. G. NOAKES.

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*Gale & Polden Ltd*

ALDERSHOT.

ONE AND SIX

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FREE GYMNASTICS  
AND  
LIGHT DUMB BELLS.

NOAKES

GALE & POLDEN'S MILITARY SERIES.

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A SYSTEM OF  
FREE GYMNASTICS  
AND  
LIGHT DUMB BELL DRILL.

AS PRACTISED IN THE MILITARY GYMNASIA.

---

SECOND EDITION.  
FULLY ILLUSTRATED.

---

COMPILED BY  
SERGT.-MAJOR S. G. NOAKES,  
*Chief Instructor of Gymnastics in the Army.*

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## NOTE TO NEW EDITION.



The work on Free Gymnastics having run out of print, I have corrected and brought up to date the present edition. I have put in the "Turnings" as generally done by non-commissioned officers' classes, but, until they are adopted by the drill book authorities, would not suggest they were done at Depôts.

If a recruit gets in the habit of "turning" as here described it will be rather a hard task for him to go back to the slower and more shuffling way of drawing back or advancing the foot.

S. G. NOAKES, S.M.

*ALDERSHOT,*

*September, 1893.*



# P R E F A C E .

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THE object that Sergt.-Major NOAKES has had in view in publishing this pamphlet has been to supply a widely-expressed want, viz., a compilation of simple, progressive, and carefully thought-out exercises, which, while calculated to produce a uniform and harmonious development of the whole muscular system, are capable of being taught in any fair sized room, or, weather permitting, in the open-air, the only apparatus necessary being the light bells for the dumb-bell drill at the end.

I have no hesitation in stating that the carriage, bearing, and physical condition generally of the N.-C. Officers trained as Instructors in the Head-Quarter Gymnasium here, and at the Curragh Camp since these exercises have been practised, is far superior to that of the men trained under the old system, and I can confidently recommend them as being both safe and effective to those who have to conduct the physical education of youths.

GEO. M. ONSLOW, COL.,  
*A.A.G., Inspector of Gymnasia.*

ALDERSHOT.



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# A SYSTEM OF FREE GYMNASTICS.

---

In preparing the following course of exercises, I have been guided in some measure by notes that were taken of the so called "Ling" system, in 1882. Added to this is my own experience of about twenty-five years as a teacher of physical education. This course has been modelled on this system, as it is light, simple, and, if worked at regularly, highly beneficial, particularly to young and growing lads whose physique does not admit of more severe work.

*Attention.*

{ In the following exercises everything depends upon quickness, smartness and precision. Some of the movements are necessarily performed slowly, but there is not an exercise in it that may be done *lazily*. One must work to become strong, so if a

hand has simply to be raised, raise it smartly, quickly, and exactly to the position required, *at once*. Raise it up as if your life depended on the way it was done. And this spirit must characterise the whole of the movements. Take for instance the first position, that of "Attention," *Fig. I.* In this the body must be held perfectly firm and erect, not merely bringing the heels together and assuming a generally upright position, but the calves, thighs and body stretched as high as possible, the breast well to the front, shoulders forced back and down, the lower part of the body drawn in, the head held boldly up and drawn back over the column of the body, the arms hanging straight, but not stiffly by the sides, taking care that the body is not held so stiffly as to interfere with free normal respiration.

As this book is written for Military Instructors, it is hardly necessary here to state, that the voluntary muscles are principally flexors and extensors. They are for pulling and pushing, or as here termed, for



bending and stretching the limbs and trunk. When a muscle is being used it shortens on its axis and becomes hard in proportion to the amount of force exerted. Roughly speaking the flexors are found on the inside and the extensors on the outside of a limb, so that occasionally feeling the muscles that are being used will be some slight guide to the Instructor as to how the work is being done.

*Marching.*

{ In the marching, care must be taken always to walk with a firm quick step, keeping the body erect and using the legs at each pace; that is to say, pressing the ground with the toe and straightening the knee with every step. Marching in a gymnasium and going for a ten mile walk are totally different things. In the gymnasium the object is to train, develope and work a certain group of muscles, and in going for a constitutional or on duty or what not, the object is to get freely and easily over the ground, and the training received in the gymnasium is the best means of obtaining this ease and freedom. In taking the first pace the foot must be made to "tell"

as it meets the ground, and also on any change of marching exercise, and when resuming the ordinary march.

*"Double."*

In the march in double time, the heels must on no account be allowed to touch the ground, but a light, springy, and almost noiseless step be used.

*Strength of  
Classes.*

The best way of working "Free Gymnastics" is to have, say, four turns of about five minutes each in every hour's work, that is, provided there is space enough to admit of this without extra arrangements being made. Classes may number from 20 to 50 in these Free Gymnastics.

*"Fall in."*

The class falls in in two ranks, sized from both flanks.

*"Attention."*

As before directed.

*Half distance  
dressing.*

Each man "closes" away to his left until he has sufficient interval to raise his right hand and place it on his hip, fingers to the front thumb to the rear. The elbow lightly touching the next man on the right.

"*Eyes Front.*" { Drop the hands smartly to the position of attention making them "tell" against the thighs and turn the heads and eyes to the front.

"*Number.*" { The right hand man saying "one" the next "two" and so on.

### TURNINGS.

*Turnings.* { In these there is no preparatory movement such as drawing back or advancing the foot. All that need be borne in mind is, in what direction the turn has to be made, and how far. They are all made on the heel of one foot assisted by the toe of the other. If the turn has to be made to the right—on the *right* heel and left toe. If to the left—on the *left* heel and right toe.

"*Half Right, Right,*" or *About Turn.* { Raise the right toe and left heel, turn to the point named and place the right foot flat on the ground.

"*Two.*" { Bring the left foot close to the right and resume the position of attention.

Turning on the move is somewhat different to turning at the "halt," on the move the turn is made in one movement and on both toes.

*Half Right,  
Right, or  
About Turn.*

{ The word "turn" is given as the left foot comes to the ground, and the turn made as above described, and a beat made with the right foot to mark the first pace in the new direction.  
Turns to the left, as above, substituting left for right and *vice versa*.

#### OPENING OUT BY NUMBERS.

"March."

{ On the word *march* the whole of the front rank take three paces to the front.

"Two"

Both ranks turn to the right.

"Three"

{ The odd numbers of both ranks, take a pace of about twelve inches to the left with the left foot followed by the right. The even numbers stepping the same distance to the right with the right foot.

The class being opened out, we will now commence the different movements. There is no particular order or sequence observed in setting these down, as they would never all be done at the same time. The arranging of the exercises is left entirely to the Instructor, who will take care the same groups of muscles are not used twice in succession.

*Half Left* } As usual.  
*" Turn."*

### **"Arms bend and stretch."**

*Arms " Bend."* { Drop the elbows and upper arms closely and quickly in to the sides, arms bent, hands firmly clenched and in line with the shoulders, finger nails to the front, hands forced well back, elbows to the front, hands, arms, and shoulders held compact and firm.

*" Out."* { Opening the hands and turning the backs upwards, shoot them out as far as possible, right and left, hands in line with the shoulders  
 { This being the exact opposite of the last movement, the upper limbs must be stretched out as far as possible.

“*In.*” { Back to first position, making the elbows strike smartly against the sides.

“*Up.*” { Opening the hands, throw them smartly above the head, as wide as the shoulders, palms to the front, the whole of the upper part of the body stretched in this direction. (Fig. 2.)

“*In.*” As before.

“*Out.*” As before.

“*In.*” As before.

“*Attention.*” { Force the hands smartly down to the usual position of attention, making them tell against the thighs.

This may be commenced from the “hands on hips” position, coming back to the starting point on the word “down.” Care must be taken that, in these movements, the body is retained in the same perfectly upright position it was in at “Attention.”

## “Hands on Hips.”

*Hands on “hips”* { Without in any way disturbing the body, smartly raise the hands and place them on the hips, fingers to the front, thumbs to the rear, elbows and shoulders forced well back.

*On the toes  
“rise.”* { Body erect, shoulders back, slowly rise on the toes as high as possible, legs perfectly straight.

*“Sink.”* Slowly down to the former position.

This exercise is chiefly for the calves of the legs, and should be repeated a couple of dozen times.

## “Double knee bend and stretch.”

*On the toes  
“rise.”* } As before.

*Double Knee  
“Bend.”* { Body and head erect, elbows well behind, slowly lower the body until sitting on the heels (which must not be allowed to separate) forcing the knees well apart. (Fig. 3.)

*“Stretch.”* { Slowly straighten the knees,  
stretching up as high as possible,  
still remaining on the toes.

*“Attention.”* As before directed.

It must be insisted that the body is kept upright, that is, the head over the feet, as, if the upper part of the body is allowed to lean to the front as it is lowered, the exercise loses half its value.

#### DOUBLE KNEE BEND AND STRETCH WITH ARMS EXTENDED.

*“Ready.”* { Rise on the toes, stretching the  
arms above the head, at the same  
time. (*up*, page 18.)

*“Bend.”* { Bend the knees as before, at the  
same time lowering the hands till in  
line with the shoulders, backs of the  
hands up. (Fig. 4.)

*“Stretch.”* { Straighten the knees slowly up, at  
the same time raising the arms above  
the head again.

*“Attention.”* { Heels to the ground, hands to the  
sides as before directed.



## “Astride.”

- Hands on hips*  
“Astride.” { Carry the right foot about 18 or 20 inches to the right and plant it firmly on the ground. The weight of the body equally divided on both feet.
- On the toes* “Rise.” As before.
- Double Knee*  
“Bend.” { As before, forcing the knees as wide apart as possible, well up on the toes, body upright. (Fig. 5.)
- “Stretch.” As before.
- Attention.* As before.
- Arms stretch upwards* “Astride” { Astride, stretching the arms above the head at the same time.
- To the Right*  
“bend.” { Keeping the shoulders square to the front, the arms close to and straight above the head; slowly bend the body to the right, taking care not to allow the body to turn on the hips. Legs straight, feet flat on the ground. (Fig. 6.)
- “Straight” Slowly up again.
- “Left bend” As directed for right.
- “Straight.” As before.

## ON THE HIPS, TO THE RIGHT TURN.

"Turn." { Arms straight above the head,  
slowly turn the body on the hips, as  
far as possible to the right rear, feet  
firm. (Fig. 7.)

*Front "turn."* Slowly to the front again.

"Left turn." As directed for right.

"Front turn." As before.

"Attention." { The right heel brought smartly to  
the left. The hands dropped to the  
sides, the body perfectly upright,  
and steady.

In the previous two groups, that is, bending and stretching the knees with the feet close together and apart, the "Double arm bend and stretch," should occasionally be done. The word is given after bending the knees.

*Hands on hips* }  
"astride." } As before directed.

**"Neck bending."**

*Back "bend."* { Keeping the body perfectly up-  
right, chest well out to the front,  
slowly bend the head back as far as  
possible. (Fig. 8.)

- "Straight."* Slowly resume the erect position
- To the right* { Body as before, looking straight to  
*"bend."* { the front, slowly lay the head on the  
 { right shoulder, but be careful not to  
 { raise the right shoulder to meet it.  
 { (Fig. 9.)
- "Straight."* As before.
- To the left* } As for right.  
*"bend."* }
- "Straight."* As before.
- To the front* { Chest well out, slowly bend the  
*"bend."* { head forward till the chin is resting  
 { on the breast.
- "Straight."* As before directed.

It is not necessary to give the word "straight" after each movement, except in the earlier lessons.

## Back Bending.

- Back "bend."* { First bend the neck, and then—  
 { forcing the weight well forward on  
 { the hips—slowly allow the head and  
 { shoulders to fall as far as possible to  
 { the rear. (Fig. 10.)
- "Straight."* Slowly resume the erect position.

*Front "bend."* { Pushing the chest well to the front, and keeping the head well back, bend slowly forward from the hips, shoulders and elbows kept well behind. If this exercise is done properly it is impossible to bend the body to a right angle with the legs by reason of the strain at the backs of the knees. (Fig. 11.)

*"Straight."* As before.

These two movements require to be carefully done, not to bend too quickly or to stay long in the bent position. After some power has been developed the "double arm bend and stretch," may be done, while in either position.

*"Attention."* As before directed.

## HANDS BEHIND THE HEAD, LEFT FOOT FORWARD.

*"Forward."* { Interlace the fingers and carry the hands smartly behind the head. Hands resting on the back of the head, elbows and shoulders forced well back, head kept up, eyes directed your own height and straight to the front. At the same time taking a pace to the front with the left foot

of about 18 or 20 inches, turning slightly to the right on the right foot, so as to bring the feet at right angles, left toe straight to the front. The weight of the body equally divided on both legs, knees straight. (Fig. 12.)

*On the toes*  
"rise."

{ Without bending the knees or altering the position of the body rise well up on the toes, slowly.

"Sink."

Slowly down again.

*To the right*  
"bend."

{ Head well back, shoulders and back flat and square right and left. Slowly bend the body as far as possible down to the right, taking care not to throw the right shoulder back in so doing. Knees kept straight. (Fig. 13.)

*Straight."*

Slowly resume the erect position.

*To the left*  
"bend."

As directed for right.

*Straight."*

As before directed.

*Back "bend."*

{ Slowly incline the head and shoulders as far as possible to the rear, legs and feet as before.

"Straight."

As before.

*"Attention."* { Bring the left foot smartly back  
to the right, at the same time  
dropping both hands to the sides.

Repeat with the right foot forward. This exercise should also be done with the arms stretched upwards instead of behind the head. The word is then "Arms stretch upwards, left foot forward." It may also be done with the heels together.

*"Half left turn."* { In the usual way, bringing the  
men to the original front.

#### DOUBLE ARM BEND AND STRETCH.

*On the hands*  
*"down."* { Bend the knees, opening them,  
stoop down and place the hands on  
the ground about in line with the toes,  
and as wide as the shoulders, fingers  
to the front, and resting the weight on  
them, immediately shoot out the legs  
straight to the rear, toes resting on  
the ground, arms perpendicular, back  
straight, arms, body and floor form-  
ing a right angled triangle ; head up.  
(Fig. 14.)

*Arms "bend."* { Slowly bend the arms until the  
body is parallel with, and almost  
touching the floor.

"Stretch."

{ Using the *arms only* (that is, not altering the bend of the back, but keeping it rigid), slowly resume the first position. Be careful not to raise the body by the muscles of the back, and to straighten the arms at the same time, but make the arms do the *whole* of the work.

### SINGLE ARM BEND.

*Left turn.*

{ Slowly turn to the left, lifting the left hand from the floor and placing it on the hip, the right foot resting behind the left and about six inches from it. (Fig. 15.)

*Single Arm  
"bend."*

{ Slowly bend the right arm until the breast is almost touching the hand, bringing the left shoulder a little forward, but keeping the hips as stiff as possible.

"Stretch."

Slowly straighten the left arm.

*Front "turn."*

{ Turn slowly to the front resting on both hands.

*Right "turn."*

As directed for left.

*Single arm bend.*

As before.

*Front "Turn."*

As before.

“*Attention.*” { Smartly bend the knees, round  
the back and place the feet between  
the hands, then straighten the body  
up, and quickly resume the position  
of Attention.

Repeat the above exercise, making the men carry their feet one pace to the rear after the command “Down.” A pace of 12 inches is taken to the rear with the left foot followed by the right, *the hands remaining where they were.* The bending and stretching of both arms is then done once or twice only, in this position. The word is given, “one pace forward, march,” and the first position resumed. It may also be done resting the tips of the fingers only on the ground.

#### LYING DOWN RAISE AND LOWER THE FEET.

(From the resting on the hands position as in last exercise.)

“*About.*” { Pass the left leg under the right,  
resting the hips on the ground.  
From here, take the hands from the  
ground and lay on the back, hands  
on the hips.

“*Raise.*” { Point the toes and slowly raise  
the feet till the legs are perpen-  
dicular. (Fig. 16.)



- “*Lower.*” { Slowly lower them again to the first position.
- Attention.* { Press strongly on both elbows bringing the body to a sitting position, placing the left hand flat on the ground fingers pointing behind about in line with the hip.
- “*Two.*” { Pass the right hand and foot smartly over, turning to the left about, facing the ground, resting on both hands, as in last movement on the hands “down.”
- “*Three.*” { On the feet as directed in last exercise.

### Jump with double knee bending.

- “*One*” (or on the toes “*rise.*”) { As before.
- “*Two.*” { Slightly bend both knees forcing them a little apart.
- “*Three.*” { Jump to the front, from both feet a pace of about 36 inches, alighting on the toes in the position of “double knee bend” body upright balanced on the toes, heels together.

"Four." { Slowly straighten the knees, heels  
off the ground.

*Attention.* As before.

Repeat several times.

It may here be pointed out that it is a modification of this position that the body should be in when dropping to the ground after an exercise in which the body has been supported by the hands. The knees are not bent quite so much, but the position of the body and feet is the same as described in "Three."

### JUMPING OFF THE LEFT OR RIGHT FOOT.

*A pace to the  
front off the left  
(or right) foot.  
"Jump."*

{ Take a pace to the front with the  
left foot of about 20 inches and let  
the right foot swing well out in  
front of the left, but allowing it  
to just shave the ground as it passes  
it. At the same time jump to the  
front off the left foot and alight on  
both about 3 or 4 feet from where the  
left rested on the ground ; body and  
legs as in "three" last exercise.

"Two." { Straighten the knees and bring the  
heels to the ground. Repeat.

## SIDEWAYS JUMPING.

‘ *Right turn.*’

As usual.

*To the left*  
*(or right)*  
 “*Jump.*”

{ Pass the right foot across the left  
 and place it on the ground about a  
 foot to the left of and almost in  
 line with the left foot, the legs  
 crossing just above the knees.  
 (Fig. 17.)

“*Two.*”

{ Lift the left foot off the ground,  
 carry it well away to the left, at the  
 same time jump off the right about a  
 yard to the left dropping on both feet  
 as in last exercise care being taken not  
 to turn the body and to jump well up.

“*Three.*”

{ Straighten the knees and bring the  
 heels to the ground.

Repeat also to right.

*Front.*

As usual.

JUMP WITH DOUBLE KNEE BENDING, ODD NOS.  
 FORMING AN OBSTACLE.

*By numbers.*  
 “*Ready.*”

{ The odd numbers make a half  
 turn to the right bringing the arms  
 to the upward bend position.

“*Two.*”

The odd numbers make a half back lunge with the right foot, and take hold of each others' hands so as to get a firm support. The even numbers advance to the intervals, as near as the odd numbers' hands will allow, and place the right hand on the left shoulder, and the left hand on the right shoulder, of the two men nearest them. Fingers in front and thumb behind the shoulder.

“*Up.*”

The even numbers jump up and rest with a straight arm on the shoulders they are holding. Back hollow, chest well to the front, legs straight and together, toes pointed. (Fig. 18.)

“*Two.*”

Round the back and draw up the knees as close to the chest as possible, passing the feet over the odd numbers' hands and shoot them well out to the front (Fig. 19), alighting on the ground in the position of “double knee bend,” except that the hands may be brought to the front nearly in line with the shoulders to assist in preserving the balance of the body.

"Three." { Straighten the knees and bring  
the heels to the ground, and the  
hands to the sides.

Ready. { As before, but the even numbers  
forming the obstacle.

"Up."  
"Two Three." { As before.

Attention. { The heels are brought together  
and all remain steady at attention.

## Lunging with the Right or Left Foot Forward.

"Ready." { Make a half turn to the left in the  
usual manner, *but* bring the back of  
the right heel against the inside of  
the left, thus placing the feet at right  
angles to each other, the right toe  
pointing straight to the front. Head  
well up, shoulders thrown back, chest  
advanced, the eyes directed straight  
to the original front, right shoulder  
brought well to the front, at the same  
time placing the hands on the hips.

"One."

{ Keeping the left foot firm and flat on the ground, the left leg perfectly straight, and the weight on the heel and outside of the left foot, step out to the front with the right foot as far as the left leg will allow. The fork pressed well down, the right knee over the toe, body from the hips, upright. (Fig. 20.)

"Two."

{ Keeping the left leg straight, and using the right knee and foot only—spring quickly up to the "ready" position.

"One."

As before.

*About.*

{ In one quick movement, keeping the heels on the ground, raise the toes and turn to the left about, reversing the position of the legs, right leg straight, left knee bent toes on the ground.

"Two."

{ Left foot to right as before directed.

"One."

As before.

"About."

As before.

"Two."

As before.

The "about" can also be done after the word "Two" when in the "Ready" position.

"Attention." { Turn to the front and drop the hands to the sides.

No precise distance can be laid down for the lunge. In an ordinary case the feet are from 38 to 40 inches apart, but all depends on length of leg and suppleness.

Occasionally do "double arm bend and stretch" (see page 17) with this exercise. The word is given after "one."

The following should also occasionally be done with foregoing exercise :—

From the extended position of the lunge.

Left knee "bend" { Slowly bend the left knee, carrying the body a little to the rear, forcing the knees well apart. (Fig. 21.)

On the toes "rise." Rise on both toes as before.

"Sink." { Slowly lower the heels to the floor, at the same time straighten the left leg.

"About." And repeat.

## Lunging with Arm Swinging and Stretching.

"Ready." { Make a half turn to the left as directed for the lunge, but as the back of the right foot is brought against the left, throw the arms above the head as in page 18 "*Up*."

"One." { Lunge out as directed on page 33, but throw the hands right and left in line with the shoulders page 43 "*One*."

"Two." { Recover as before and throw the hand above the head.  
About and repeat.

"Attention." As before.

## LUNGING WITH THE BODY AT THE HALF TURN.

"Ready." As before.

"One." { As before, but as the lunge is made throw the *left* hand to the front, arm straight, hand open, and in line with the head, palm of the hand to the right, the left shoulder brought well to the front. The right shoulder thrown back, arm straight, hand in line with the hip, palm of the hand to the left.



"Two." { As before, hands placed on the  
hips.

"About." As before.

Repeat with the left foot and right hand to the front. (Fig. 22.)

## The Backward Lunge.

*Ready.* As for forward lunge.

*Backward Lunge.* { Leaning forward on the right foot,  
and without bending the left knee,  
carry the left foot back to the position  
as shown in Fig. 20.

*Two.* { Bring the left foot to the right-  
about, and repeat with the other  
foot.

{ The half backward lunge is as  
above, but carrying the left (or right)  
foot only half the distance to the  
rear. It is principally used in com-  
bined movements.

## Toes together, Hands on Hips.

*Hands on Hips.* { Hands on the hips as before directed, but at the same time raising the toes and bringing them close together. Toes, heels, and knees close together, legs straight, toes to the ground.

*On the toes rise.* As before.

*"Sink."* As before.

*On the Hips.* {  
*"Right Turn."* { Keeping the shoulders flat and square, slowly turn the body to the right, knees straight and stiff and close together.

*"Front turn."* Slowly turn to the front again.

*"Left turn."* As for right.

*"Front turn."* As before.

May also be done after rising on the toes.

*Left foot.* {  
*"forward."* { Step forward with the left foot as far as possible, taking care that the feet retain the same relative position, *i. e.* parallel to each other. If either toe is allowed to turn out (or heel to turn in) during these movements, the value of the exercise will be quite lost.

*On the toes rise.*      As before.

*"Sink."*      As before.

*Heels together.*    {    Left foot brought back to the  
                             { right.

Repeat with right foot.

*Attention.*      {    Feet placed in the usual position  
                             { of attention, hands to the sides.

## **Bend and stretch one knee.**

*Hands on Hips,*    {    With the hands on the hips, step  
*Right foot*        { smartly to the front with the right  
*forward.*           { foot, about eighteen or twenty inches,  
                             { putting all the weight on the ad-  
                             { vanced foot. Left leg straight,  
                             { toe only lightly resting on the floor.  
                             { Body and head erect. (Fig. 23.)

*Bend.*      {    Lift the left toe from the ground  
                             { and slowly bend the right knee as  
                             { much as possible, right foot flat on  
                             { the ground.

*Stretch.* { Slowly straighten the right knee, and *when the knee is straight*, place the left toe lightly to the floor, resting as little weight on it as possible. Repeat about a dozen times.

*Attention.* { Drop back on the left heel and then bring the right foot to the left and hands to the sides.

Repeat with left foot to the front.

Another (and easier) way. BEND AND STRETCH ONE KNEE WITH MUTUAL ASSISTANCE.

*Right Turn.* As usual.

*Left foot forward* { As before, but as the left foot comes to the ground raise the right foot up behind sole of the foot turned up. The leading file keeping his hands on his hips, the rear file both feet on the ground, all the others lean slightly forward and take hold of the next man's right foot near the instep with the right hand. The left hand remaining on the hip. (Fig. 24.)

*Bend, stretch.* As before.

*Attention.* { Drop the right foot to the ground  
and then bring the left foot to the  
right.

Repeat with right foot to the front.

*Front.* As usual.

Another (much harder) way. BEND AND STRETCH  
ONE KNEE.

*Ready.* { Bring the toes close together and  
throw the hands out to the front, in  
line with the shoulders, palms turned  
inwards.

"One." { Raise the right foot off the  
ground to the front with the knee  
straight.

"Two." { Slowly bend the left knee until  
sitting on the heel, keeping the  
foot flat on the ground. The right  
leg held straight out to the front and  
kept clear of the ground. (Fig. 25.)

"Three." Slowly straighten the left knee.

"Attention." { Right foot brought to the left and  
the hands dropped to the sides as  
usual.

Repeat with the other knee.

## Arms Bend and Stretch.

(2ND PRACTICE.)

*Arms "bend."*

As before.

"Two."

{ On the word two throw the right hand smartly above the head, palm of the hand to the front. The left hand and arm to the left in line with the shoulder, arm quite straight, palm of the hand down. (Fig. 26.)

"One."

First position.

"Three."

As two, only reversing the hands.

"One."

As before.

"Attention."

{ Bring both hands to the upward bend position, then drop them to the sides.

## Arms Bend and Stretch.

(3RD PRACTICE.)

*Arms "bend."*

As before.

"Two."

{ Opening the hands, but still keeping the arms bent, raise the elbows as high as possible, hands pointing across the body, backs up, shoulders well forced back. (Fig. 27.)

*"Three."*

{ Throw the hands out in line with the elbows, that is, prolong the line of the upper arm, hands as in position two, but forced well back.

{ Repeat "two and three" about a dozen times.

*"Attention."*

As in 2nd practice.

## Arms Swinging and Stretching.

*"One."*

{ Throw the hands out to the front in line with the shoulders, and as wide as them, arms straight, palms of the hands turned towards each other, and without pause separate them smartly right and left the same height, palms turned downwards, forcing the shoulders well back, and chest to the front.

*"Two."*

{ Bring the hands in towards each other, as in first part of last movement and without pause swing them above the head, palms turned toward each other, arms stretched well up and as wide as the shoulders.

"*Attention.*" { Drop the arms to the upward bend position and then to the sides as usual.

# BACK AND FRONT BENDING WITH ARMS ABOVE THE HEAD.

*Arms "up"* As in page 18 but palms inwards.

"*Back bend.*" { Heels together, slowly allow the head and shoulders to fall as far as possible to the rear. (Fig. 28.)

"*Straight.*" { Slowly raise the body to the erect position again.

"*Front bend.*" { Head between the arms, slowly bent forward from the hips, until the trunk is at right angles to the legs, which must be kept straight. (Fig. 29.)

"*Straight.*" Slowly up again.

"*Attention.*" As usual.

# BACK BENDING WITH EVEN NOS. ASSISTING.

Even numbers a pace to the right, *March.*

"*Ready.*" { On the command "*ready,*" the whole bring the arms to the upward bend position, and then throw the arms above the head and astride.



- Back "bend."* { The odd numbers bend slowly over  
as in last exercise, the even numbers  
taking hold of the odd numbers'  
hands as soon as they can do so.  
Odd numbers backs of the hands  
down, even numbers backs of the  
hands up. (Fig. 30.)
- On the toes,*  
*"rise."* { The odd numbers rise on the toes,  
hollowing the back well. (Fig. 31.)
- "Sink."* As usual.
- Right leg "lift."* { Odd numbers slowly lift the right  
leg until it is about parallel with the  
floor, leg straight, toe pointed to the  
front, carrying the body a little over  
to the left to do so. (Fig. 32.)
- "Down."* { Right foot to the floor again.  
Repeat with left leg.
- "Straight."* { The odd numbers slowly resume  
the erect position, even numbers  
assisting them as long as possible,  
then letting go the odd numbers  
hands.

*“Attention.”*

{ Drop the hands to the upward bend position then bring the right heel to the left and hands to the sides.  
 { “About” and repeat with the even numbers, then front.

ODD NOS. SITTING DOWN, RAISE AND LOWER THE BODY,  
 EVEN NOS. HOLDING FEET.

*“Ready.”*

{ On the word “ready,” the odd numbers first placing the right hand on the floor, sit down, legs together and straight to the front, towards the even numbers. Hands on the hips, body upright, legs and body forming a letter **L**. The even numbers jump up and separate the feet by carrying the right foot about six inches to the right, the left six inches to the left of the position they occupied when at “attention” and bend over and place the hands on the odd numbers’ feet near the ankle, knees straight. (Fig. 33.)

*“Lower.”* { Keeping the head well back, the  
odd numbers slowly lower the body  
till lying flat on the floor.

*“Raise.”* { Slowly raise the body to the  
“ready” position.

*On the feet “up.”* { Odd and even numbers seize each  
other by the right hand. The even  
numbers quickly straighten the body  
up, and bring the feet together and  
so assist the odd numbers to rise to  
the feet. Both ranks quite steady  
and at “attention.”  
  
Repeat reversing the work.

This may also be done with the arms behind or above the head, but must on no account be tried in the earlier lessons. “Lower” and “Raise” should be repeated several times, according to strength.

DOUBLE ARM BEND AND STRETCH. ODD NOS. ON  
THE HANDS, EVEN NOS. HOLDING FEET.

*“Ready.”* { Both ranks carry the right foot  
about 12 or 18 inches to the rear,  
the left foot remaining steady.

*On the hands*  
*"down."*

{ The odd Nos. place the hands on the ground about 12 or 14 inches in front of the left foot, fingers to the front, and, throwing the right foot and leg well above the head, rise to a balance on the hands; arms perfectly straight, head well back, back hollowed, legs stiff and together, toes pointed upwards. The even Nos. taking hold of the odd, just about the ankle, steadying and assisting them. (Fig. 34.)

*"Arms bend."*

{ The odd Nos. bend the arms until the face is about three or four inches from the floor.

*"Stretch."*

{ Slowly push up again to straight arms, the even Nos. assisting.

*On the feet "up."*

{ The even Nos. let go the left leg (which is in their right hand), and throw it towards the ground, the odd Nos. allowing the right to follow, and both come to the ready position.

Repeat reversing the work.

*"Attention."*

Position of *"Attention"* as usual.

*Odd Nos.*

*"about."*

{ As usual.

## Double Arm Bend and Stretch.

*Odd Nos. on the Hands even Nos. holding Feet.\**

*By Numbers*  
*"Ready."*

{ The odd Nos. make a half turn to the right bringing the arms to the upward bend position.

*"Two."*

{ The odd Nos. make a back lunge with the right foot. (Fig. 34A.)

*"Three."*

{ The odd Nos. place the hands on the ground a little in advance of the left foot, and about as wide as the shoulders, and at the same time raise the right foot up behind, which foot, the even Nos., bend slightly forward and take hold of near the ankle, with the right hand.

*"Four."*

{ The odd Nos. raise the left foot up behind and the even Nos. take hold of it with the left hand and stand upright. (Fig. 35.)

*"Bend."*

{ The even Nos. remain perfectly upright and the odd Nos. bend the arms until the breast is close to the floor.

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\* This caution is precisely the same as that on Page 47, but the difference is recognized by the preparatory position of the class. On Page 47 the ranks are turned inwards, in this they all face the same way.

*“Stretch.”* { The odd Nos. resume the “Ready” position by straightening the arms.  
(Repeat.

*On the feet,  
“up.”* { The even Nos. stoop and bend well forward, and let go the odd Nos.’ feet and resume the position of “Attention.”  
{ The odd Nos. bend the knees so as to get the feet as close as possible to the hands, place the feet on the ground, and smartly resume the position of attention.

Turn about and repeat, reversing the work, then front.

*Even Nos. a pace  
to the Left—  
“March.”* } As usual.

### First Combination.

*Half Right  
“Turn.”* } As usual.

*“Ready.”* { Throw the arms straight above the head, palms turned inwards, hands (about the width of the shoulders.

“*Away.*”

{ Swing the arms freely to the rear, round to the front, and above the head again. Repeat this four times ;  
but, on the fourth, instead of completing the circle, strike the palms of the hands together behind the back and remain steady.

“*Ready.*”

{ Bring the hands to the shoulders, tips of the fingers lightly touching them, elbows close to the sides and forced well to the front.

“*One.*”

{ Lunge smartly out to the right with the right foot, keeping the left foot firm and flat on the ground, the left leg straight, right knee over the instep, lower leg perpendicular, body from the hips upright. The right hand thrown well out to the right, hand in line with the forehead, the left hand in line with the hip, both arms straight, palms of the hands turned upwards, eyes directed to the right hand.

“*Centre.*”

{ Spring strongly off the right foot, and, without allowing the left leg to bend, resume the “*Ready*” position.

*“Two.”* { Repeat “one,” substituting “left”  
for right.

*“Centre.”* As before.

*“Three.”* { Force the hands quickly above the  
head, hands open, palms inwards,  
rising as high as possible on the toes  
to do so. Repeat this three times,  
the third time remain on the toes  
with the hands above the head.

*Four.”* { Bend the knees and lower the  
body till nearly sitting on the heels,  
as before described, but with the  
hands above the head.

*“Five.”* { From the last position, spring  
quickly up and off the ground,  
straightening the knees and separat-  
ing the feet as they quit the floor.  
Drop to the floor again with the feet  
about twenty inches apart, the toes  
being the first to meet the ground,  
arms still straight above the head.

*“Six.”* { Bend the knees, round the back,  
and swing the arms well between  
the legs, and without pause, swing  
them above the head again, jumping



off the ground as they ascend and drop with the heels close together, as for first part "Ready."

"Attention." Drop the hands to the sides.

NOTE.—When this has been well practised by numbers the words of command are simply "Ready" and "Away," and the whole series of movements done as often as necessary. On the word "Attention" the hands are dropped to the side and the class remains "Steady."

## Balance Step and Marching.

### 1ST PRACTICE.

*Half left "turn."* As usual.

"One." { Hands on the hips. Lift the left foot off the ground and carry it well to the rear, toe well raised up, back part of the leg and heel stretched well down. Right leg straight, and the foot firm and flat on the ground.

"Two" { Bend the left knee and slowly raise it to the front till the thigh is at right angles to the body, lower leg perpendicular to the upper, toe well up.

- “ *Three.* ” { Keeping the leg in this position,  
slowly press the toe down towards  
the ground. (Fig. 36.)
- “ *Four.* ” Slowly raise it again.
- “ *One.* ” { Straighten the leg, carrying the  
foot as far as possible to the rear,  
heel sunk. Body upright.  
Repeat two, three, and four.
- “ *Attention.* ” { The left foot to the right, hands  
to the sides.  
Repeat with the right foot and leg.

## 2ND PRACTICE.

- “ *One.* ” { Hands on the hips. Lift the left  
knee to the front as in 1st practice  
{ *Two* but with the lower leg drawn  
back under it, calf close to the thigh,  
toe raised up.
- “ *Two.* ” { Keeping the thigh up, quickly  
straighten the leg by kicking out to  
the front, toe pointed, body upright,  
right leg straight, left leg kept at  
right angles to the body.

“*Three.*” { By a circular movement, keeping  
the leg straight and at right angles  
to the body as long as possible,  
carry it round until a half circle is  
completed by the toe, and the leg is  
straight to the rear.

“*One.*” { Bend the leg and smartly raise  
the knee as before.

“*Attention.*” Heels together, hands to the sides.

To be repeated with the right leg.

### **Balance step gaining ground.**

“*One.*” { Hands on hips. Lift the knee as  
in 2nd practice “one.”

“*Two.*” As in 2nd practice.

“*Three.*” { Take a pace to the front of about  
thirty inches, knee braced, foot firm  
and flat on the ground, right leg  
raised as in one.  
Repeat.

“*Attention.*” Heels together, hands to the sides.

## Slow March.

- “*March.*” { Balance step gaining ground,  
judging the time.
- Right “turn.”* { The word should be given just as  
the left foot is meeting the ground.  
The turn is made on both toes and  
the right knee immediately lifted as  
before.
- “*About.*” As for right turn.
- Left “turn.”* { The word is given on the right  
foot.
- “*Halt.*” { Complete the pace, heels together,  
hands to the sides.

## Leg Swinging.

### COMMENCING WITH THE RIGHT LEG.

- “*Ready.*” { On the command ready, all,  
excepting the flank men, will raise  
both arms sideways in line with the  
shoulders and take hold of each  
others’ arms for mutual support.  
The flank men raising the inner arm  
only, placing the other hand on the  
hip.

*“ Swing.”*

{ Keeping the right leg straight, swing it from the hip straight to the rear and as high up as possible, toe pointed to the rear. Without pause swing it to the front as high as the face, toe pointed, then swing it to the rear again and so on until the word “ Halt.” The left foot to be kept firm on the ground as the leg is swung to the rear, but the heel may be lifted as it comes to the front.

*“ Halt.”*

{ On the command “ Halt ” (which should be given when the leg is to the front), bring the right heel to the left and drop the hands to the side as at “ Attention.”

{ Repeat, commencing with the left foot.

*Right Turn.*

As usual.

*Re-form the  
Ranks “ March.”*

{ The “ odd ” Nos. take a side pace to the right, the “ even ” Nos. to the left.

*“ Two.”*

All turn to the left.

*“ Three.”*

{ The rear rank take three paces forward.

## Quick March.

*Quick March.*

{ On the word *March*, the squad will step off with the left foot, and step lightly and freely along at the rate of about 120 paces per minute, and at least 30 inches to the pace. Body upright, shoulders thrown back, arms swung in alternate action with the legs. Care must be taken that both the leg and foot are used with each pace. That is to say, the men must press the ground with the toes and straighten the knee at every step.

*"About."*

As usual.

*On the toes,*  
*"rise."*

{ Keeping the legs quite straight (or using the knees as little as possible), rise high up on the toes and step along in the same time, body steady.

*Ordinary March*  
*"Change."*

{ Drop back to the usual quick march, making the left foot tell the first time it meets the ground.

## KNEES UP.

*"Knees up."* { Rise on the toes and march along at the usual rate, raising the knee to a right angle with the body at each pace. Body upright and keeping well up on the toes.

*To the ordinary March.*  
*"Change."* { Resume the ordinary march making the left foot "tell" to mark the change of pace.

*On the left foot,*  
*"hop."* { Place the hands on the hips and, using the toes of the left foot only, hop along at a pace of about 30 inches. Body upright, elbows and shoulders thrown back. The right leg nearly straight and kept well to the rear, toe pointed.

*Feet "Change."* { Change on to the right foot holding the left foot off the ground and to the rear.

*To the ordinary March*  
*"Change."* { Drop the hands to the sides and resume the ordinary "Quick March."

## HOPPING ON THE LEFT AND RIGHT FOOT ALTERNATELY.

*On the left foot,*  
*"hop."* { Hands on the hips. Hop one pace on the left foot as before described, and then hop from the left on to the

{ right foot and hop one pace on the  
 { right and then back to the left and  
 { so on.  
 { The men should be made to hop  
 { as *high* as possible.

*To the ordinary* { Break into quick time. Drop the  
*March* { hands to the sides and resume the  
*"Change."* { ordinary quick march.

### **"Double March."**

Elbows close to the sides, hands clenched and in line with them. The heels must on no account be allowed to touch the floor, but the front part of the foot lightly and cleanly placed there, stepping along at a fairish pace.

*"Knees up."* { Without throwing the feet to the  
 { front any more than usual, lift the  
 { knees well up in line with the hands,  
 { body upright, elbows close to the  
 { sides, and double along at the same  
 { pace.

*"As you were."* { Resume the usual double time  
 { march.

*"Halt."* As usual.

*Stand at ease.* As usual.



## LIGHT DUMB BELL DRILL.

This should never be performed with bells weighing more than from 2 to 3 lbs, each. It should always, if possible, be done to music, as the work is then easier, and the ears and eyes are educated to a knowledge of rhythm and cadence. When the head and neck are free and near the natural position, singing should always be used whether there is an instrumental accompaniment or not. Attention need not be paid to the quality of the sound produced, but a full quantity must be insisted upon, each man singing with a full breath. For this reason simple airs, in not too high a key, should be chosen.

After each series a typical air with directions will be found.

*Fall in.* { As usual. Two ranks, a bell in  
each hand.

*"Attention."* As usual.

*"Number."* As usual.

*Distance from the right, "Dresssing."* { The right hand man will stand fast, the remainder closing away to the left, until the front rank have sufficient distance to raise the right hand and bell, the knuckles touching the man on the right, finger nails up, the rear rank covering, the whole dressing by the right.

*"Eyes Front."* { Drop the hands to the sides, all  
looking to the front.

*Open out, "March."* As directed for "Free Gymnastics."

# 1ST SERIES. BY NUMBERS.

*"Commence."* { The right hand above the shoulder,  
arm quite straight, the left hanging  
in position by the side. As the arm  
is raised above the head, turn the  
hand well round on the wrist by  
forcing the little finger to the front,  
back of the hand to the right, at the  
same time turn the little finger of  
the left hand to the front, back of  
the hand to the rear.

*"Two."* { Twist the hands on the wrists  
again, back of the right hand towards  
the head, back of the left hand  
towards the leg.

Repeat this eight times, counting  
the "ones" only.

*"Change."* { Instead of performing the second  
motion, bring both bells quickly to  
the shoulders, and, without pause,  
reverse the position of the arms, left  
above the shoulder, right by the side,  
and repeat the twisting of the bells  
as before.

"Change."

{ Bring the bells again to the shoulders and throw the right arm above the head, the left out to the left in line with the shoulder, both arms straight, and twist the bells as before.

"Change."

{ Bells again to the shoulders and reverse the position of them, left above the shoulder, right at right angles to the body, and twist the bells as before.

"Halt."

Drop both hands to the sides.

*Music.*—A lively air in quick march time, the turning of the bells out and in marking the same time as the "left," "right," of the quick step.

## SERIES II.

"Commence."

{ Keeping both arms straight, raise the right hand as high as possible to the right and well over the head, back of the hand towards the face reaching down towards the ground with the left hand which should be kept close to the body; shoulders square to the front, back hollowed, body bent well over to the left at the waist, eyes directed to the right hand. (Fig. 37.)

*"Two."*

{ Slowly lower the right hand, and  
at the same time, raise the left as  
directed for the right.  
Raise each hand eight times.

*"Change."*

{ Swing the left hand from its  
position above the head (keeping it  
tolerably close to the body) by a  
circular motion sideways to the right,  
and as it comes level with the right  
hand raise both to the right above,  
and well over the head, backs of the  
hands towards the face, body turned  
on the hips to the right and leant  
over to the left, head thrown back,  
eyes directed to the hands. (Fig. 38.)

*"Two."*

{ Swing both arms down by the  
front close to the body and up to the  
same position as before but on the  
left.  
Repeat eight times to each side.

*"Change."*

{ (The word when the hands are  
above the head to the left.) Carry  
the right foot about 18 or 20 inches  
to the right and bend quickly down  
to the front touching the bells  
lightly on the floor between the feet,  
keeping the knees straight.

- “*Two.*” { Straighten the body up, bringing  
the ends of the bells to the shoulders,  
backs of the hands right and left.
- “*Three.*” { Force the bells above the head,  
bending the head and upper part of  
the body well back, eyes directed to  
the hands. (Fig. 39.)
- “*Four.*” { Bring the bells to the shoulders  
as in “two” body upright.
- “*Change.*” { Repeat all the foregoing movements  
seven times, and movements 1, 2 & 3,  
eight times, and on the command  
“Change” turn the body on the hips  
to the left so as to complete the four  
movements, and swing the bells down  
by the left and up to the right as in  
second change “Two,” the feet kept  
apart, knees braced, rising well up on  
the left toe, the right foot kept firm  
on the ground.
- “*Two.*” { Swing the bells to the left as  
directed for right. Swing the bells  
eight times to each side.
- “*Halt.*” { Bring the right heel to the left and  
hands to the sides.

MUSIC. "Soldaten Lieder" (Valse), played rather slowly. Each exercise should occupy 32 bars.

### SERIES III.

"Commence." { Place the left bell on the hip, and keeping the left foot flat on the ground, step out about 36 or 40 inches to the right (The Lunge) the right lower leg perpendicular, knee over the instep.

{ The body turned well to the right, and bent from the hips backwards, the right hand thrown well over the head, back of the hand towards the face, arm straight, head back, eyes directed to the right hand. (Fig. 40.)

"Two." { Without bending the left leg, drop both hands to the sides and spring to the position of attention, bringing the right heel to the left.

"Three." { Lunge to the front as directed for the right in one, but with both hands above the head, hands about the width of the shoulders.

“*Four.*” { Recover as before, but, in bringing  
the hands to the sides, throw them  
well to the rear with a semi-circular  
sweep, and resume the position of  
attention.

“*Five.*” { Repeat “one,” substituting left  
for right.

“*Six.*” { As in “two,” substituting left for  
right.

Repeat all the foregoing, making eight lunges in all.

“*Change.*” { Commence by lunging to the left  
first, and using the left leg twice each  
round, that is, lunging to the left and  
to the front.

*Music.*—The chorus of “The Union Jack of Old England,” played twice through.

NOTE.—This series may be varied by (1) the odd numbers lunging to the right, the even numbers to the left to begin with, or (2) by lunging to the right, then to the front twice, first with the right foot then with the left, and then to the left, making four lunges each round. In the latter way the “change” will not be given, the class halting after making sixteen lunges.

## SERIES IV.

- “ *Commence.* ” { Ex. 1. Raise the hands right and left in line with the shoulders, arms straight, backs of the hands turned up.
- “ *Two.* ” { Drop them to the sides again, repeat eight times.
- “ *Change.* ” Ex. 2. Raise the hands as before.
- “ *Two.* ” { Turn the backs of the hands down, still keeping them in line with the shoulders.
- “ *Three.* ” { Raise the arms straight above the head and allow the bells to come lightly together.
- “ *Four.* ” { Lower the arms to the line of the shoulders, keeping the backs of the hands towards the ground. (Fig. 41.)
- “ *Five.* ” Turn the backs of the hands up.
- “ *Six.* ” Lower the bells to the sides.

Repeat all these movements four times.



*"Change."*

{ Ex. 3. Keeping both arms straight, swing the right arm and shoulder straight to the front, hand in line with the shoulder, body turned well on the hips, so as to let the shoulder accompany the arm, at the same time throw the left arm well to the rear as high as possible, body upright. (Fig. 42.)

*"Two."*

{ Allow both arms to drop, and passing close by the thighs, to swing to the reverse position with a pendulum-like movement, left hand to the front, right hand to the rear.  
Repeat sixteen times with each hand. The sixteenth time allow the right hand to remain out to the front and bring the left hand to it.

*"Change."*

{ Ex. 4. Turn the backs of the hands down touching the ends of the bells lightly together, arms straight to the front and in line with the shoulders.

*“Two.”*

{ Without allowing the hands to separate, turn them upwards and inwards bringing the backs of the hands together and close below the chin, arms bent and elbows well raised up (Fig. 43,) and without a pause, throw the hands upwards and outwards to the full extent of the arms, above the head, rising on the toes to do so (Fig. 44,) and continuing the motion, allow the arms to fall to the sides, forcing them well to the rear, and bring the heels to the floor.

*“One.”*

{ Bring the bells out to the front in line with the shoulders and touch them lightly together, backs of the hands down and repeat all the movements ten times.

*“Halt.”*

{ Bring the bells out to the front as in “one,” touching them lightly together and drop them to the sides.

MUSIC. “They all love Jack.” Although Ex. 4 is shown as in two movements, it will be found better to count “three” for it, “one” for putting the bells to the front, “two” for bringing them below the chin, and “three” for throwing the arms above the head,

but it is all performed in one continuous movement. Almost any vocal waltz will suit this series, but it may be found necessary to perform Exercises "one" and "two" double the number of times than is laid down in these directions.

### SERIES V.

"Commence." { Ex. 1. Turn half right on the heels, bringing the feet at right angles to each other, left toe to the original front, the right to the right.

"Two." { Lunge freely out in the direction of the right foot, throwing the arms right and left and well back in line with the shoulders, backs of the hands down, body upright and square to the right. (Fig. 45.)

"Three." { After pausing on the lunge while "one" might be counted, press strongly from the right foot and bring it quickly to the left, feet at right angles, body turned still to the right. The ends of the bells brought lightly together in line with the shoulders, arms straight, backs of the hands down.

- “*One.*” { Turn on the heels and lunge out as before. Four lunges will bring the class to the original front, thus, 1st to the right, 2nd, to the rear, 3rd to the left, 4th to the front. Make eight lunges and recovers in all, lunging with the right foot each time.
- “*Change.*” { Ex. 2. Carry the right foot about 18 or 20 inches to the right, turning both toes straight to the front, and throw both arms to their full extent above the head, backs of the hands right and left. (Fig. 46.)
- “*Two.*” { Swing the bells down between the legs, with the arms straight, slightly bending the knees and rounding the back, allowing the bells to just clear the floor and reaching as far as possible to the rear.
- “*Three.*” { Swing the bells well above the head again, straightening the knees and back.
- “*Four.*” { Drop the bells to the shoulders, backs of the hands right and left, elbows close to the sides.
- “*One.*” { Bells above the head again, &c., &c.

Repeat seven times, and movements "one" and "two" eight times, but instead of swinging the bells above the head, bring the bells to the shoulders as in "four," and the right foot to the left.

"Change." { Turn to the left and lunge as explained in Exercise 1, but substituting the word left for right.

"Halt." { After lunging to the front to complete eight lunges, turn to the front as the "recover" is made, dropping the hands to the sides.

*Music.* "God bless the Prince of Wales." Almost any air in common time will do, but the pause on the lunge must be marked, so as to fill out the four beats of the bar.

## SERIES VI.

"Commence." { Ex. 1. Raise the upper arms right and left in line with the shoulders, elbows forced well to the rear, arms bent, bells just above the shoulders. (Fig. 47.)

"Two." { Keeping the upper arms level with the shoulders, drop the hands out in line with them, backs of the hands down. (Fig. 41.)

Repeat "one" and "two" sixteen times.

"Change."

{ Ex. 2. Swing the arms out to the front, arms straight, backs of the hands down, striking the bells lightly together.

"Two."

{ Draw the elbows as far as possible to the rear, arms bent and kept close to the body, backs of the hands down, and in line with the nipples of the breasts.

Repeat "one" and "two" sixteen times.

"Change."

{ Ex. 3. Lunge out to the right as directed in "commence" Series III., but instead of throwing the hands above the head, keep the right hand at the breast, and throw the left hand and bell out in front of the body, striking fully and freely from the shoulder, the shoulder to be thrown well forward to accompany the blow, backs of both hands right and left.

"Two."

{ Bend the left arm and bring the bell quickly to the breast, at the same time striking out with the right as directed for the left. (Fig. 48).  
Repeat sixteen times with the left hand, and fifteen with the right.

"Change."

{ Bring the left hand back to the breast, raise the toes, turn to the left about on the heels; reversing the position of the legs, *i.e.*, left knee bent, right leg straight, toes to the floor, at the same time hitting out as before, but with *both hands* at the same time. (Fig. 49.)

"Two."

{ Bring both hands back to the breast, taking care to exert as much force in pulling back the arms as in striking out.  
Strike out sixteen times.

"Halt."

{ Instead of bringing the hands back to the breasts, drop them to the sides, and bring the right heel to the left, turning to the original front.

*Music.* "The Boys of the Old Brigade," "Sailing," any air in quick march time. Each of the foregoing exercises may be repeated eight instead of sixteen times if preferable.

<i>Re-form the Ranks.</i>	}	As in Free Gymnastics.
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<i>Stand at Ease.</i>	As usual.
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FIG. 1.





FIG. 2.

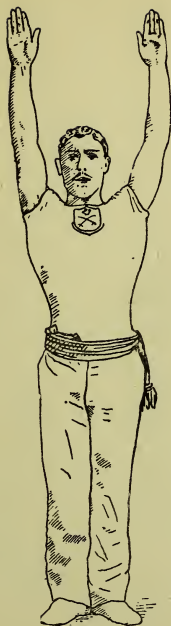




FIG. 3.





FIG. 4.







FIG. 5.





FIG. 6.





FIG. 7.



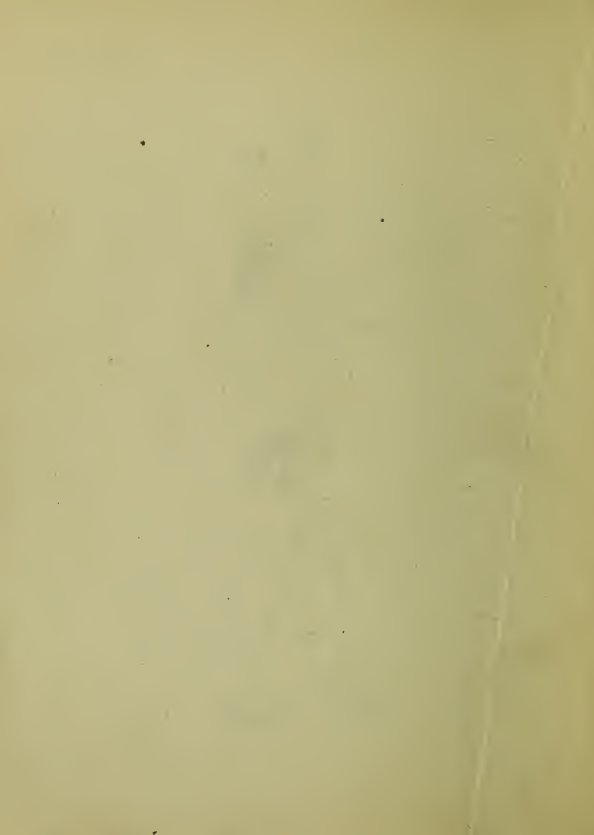


FIG 8.







FIG. 9





FIG. 10.





FIG. 11.





FIG. 12

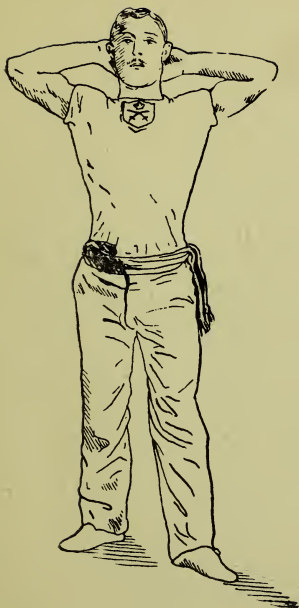






FIG. 13.





FIG. 14.

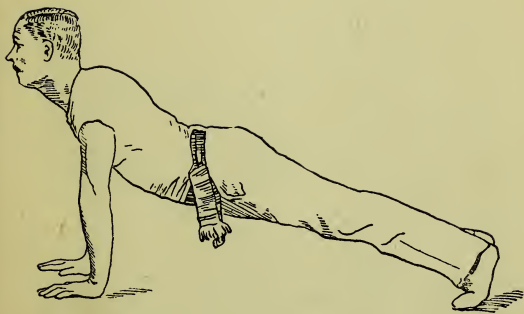




FIG. 15.

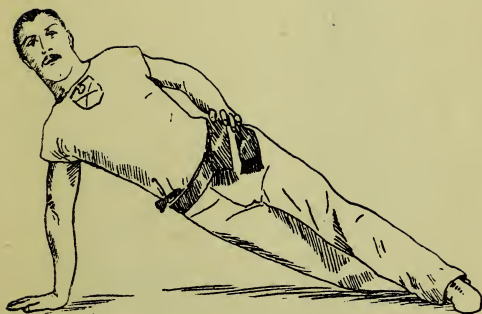




FIG. 16.

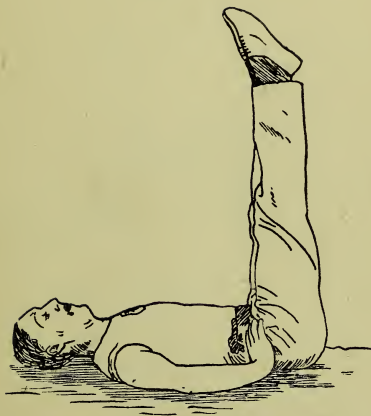






FIG. 17.





FIG. 18.



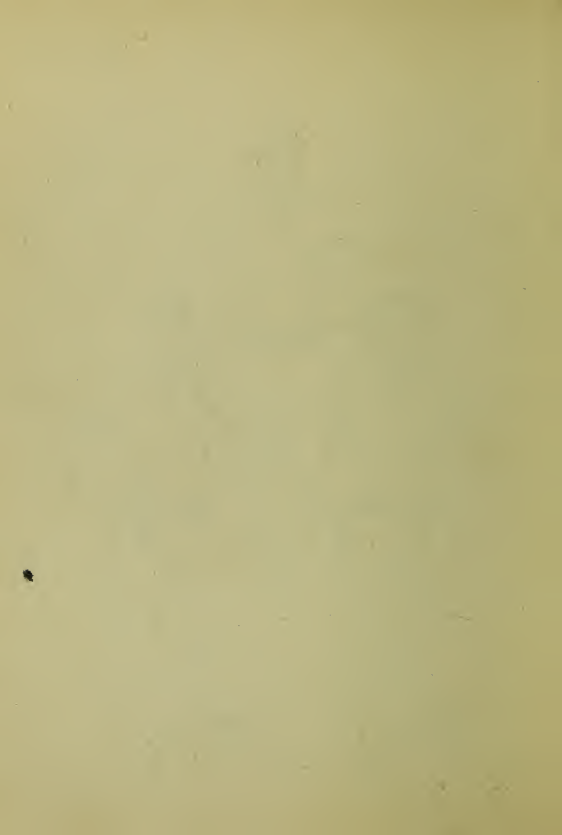


FIG 19.

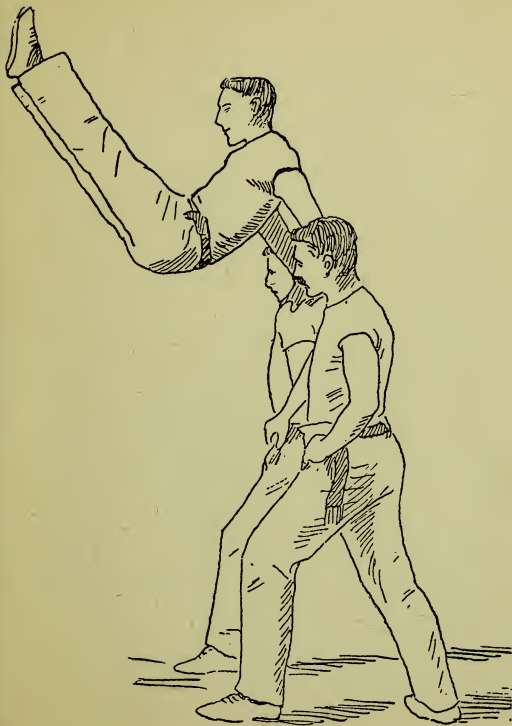




FIG. 20.







FIG. 21.





FIG 22.





FIG. 23.





FIG. 24

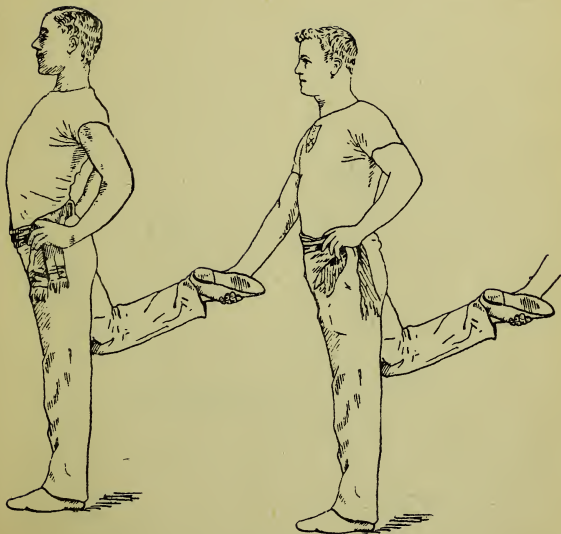






FIG. 25





FIG. 26.





FIG. 27.

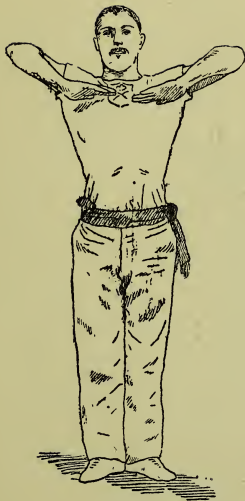




FIG. 28.







FIG. 29.





FIG. 30.





FIG. 31.

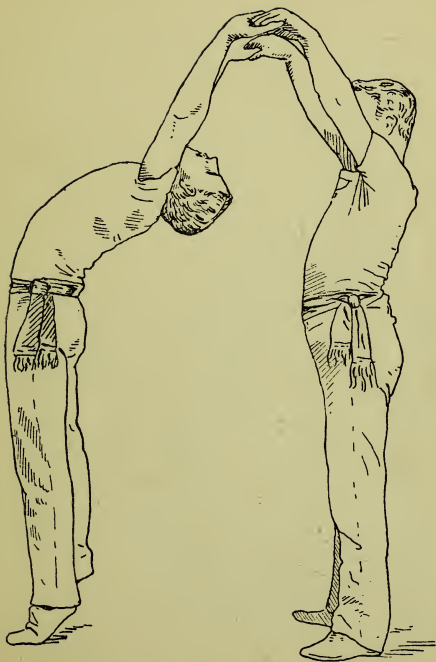




FIG. 32.







FIG. 33

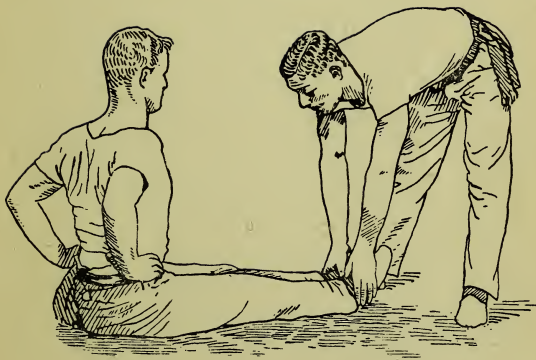
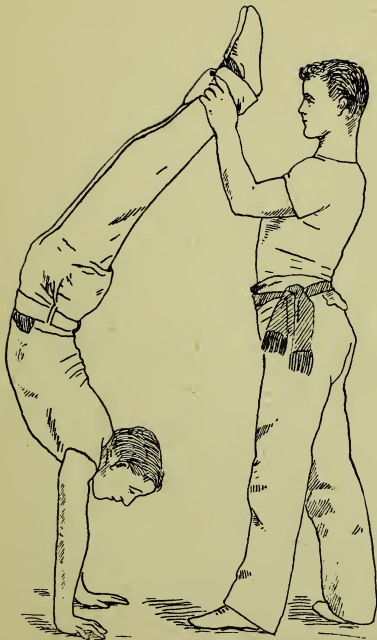




FIG. 34.



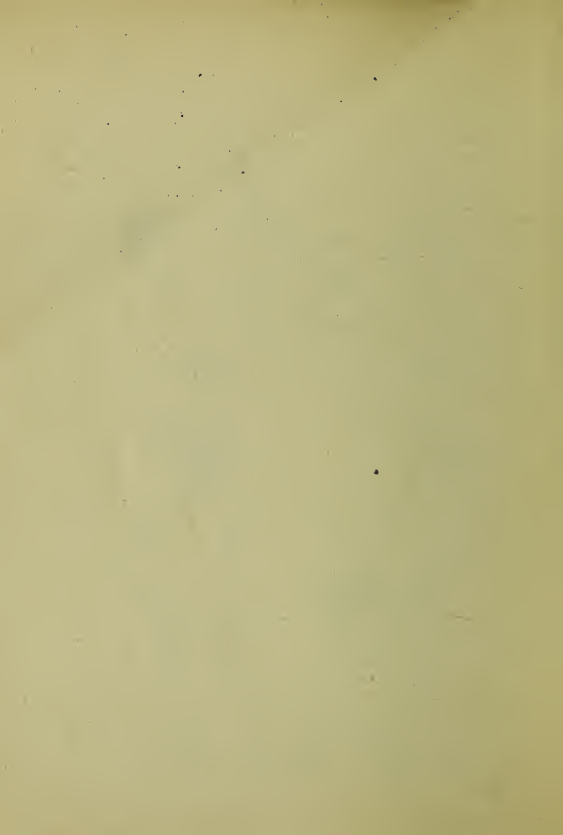


FIG 34A

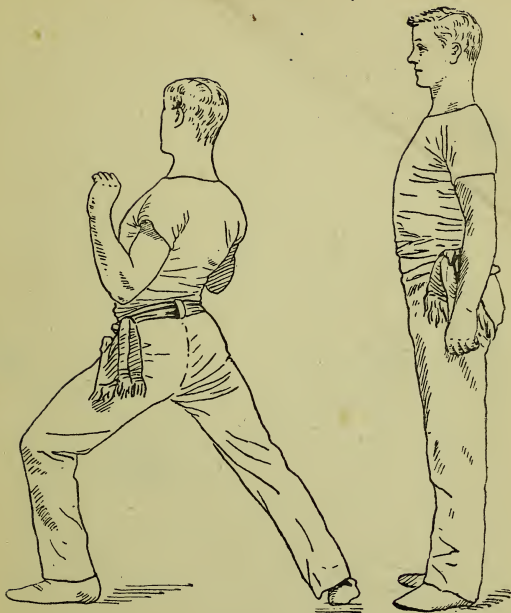




FIG. 35.

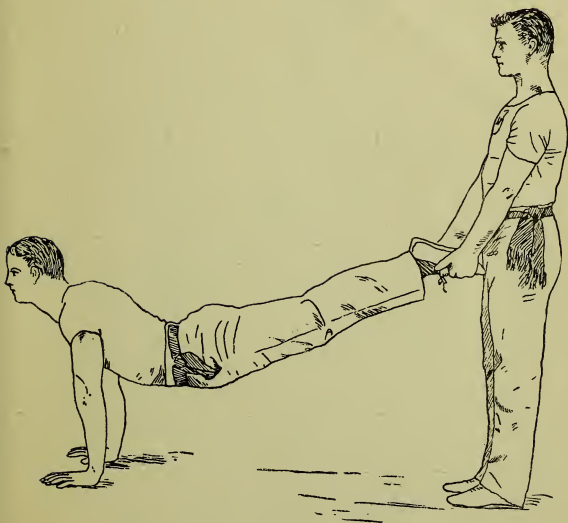






FIG. 36.





FIG. 37.





FIG. 38.

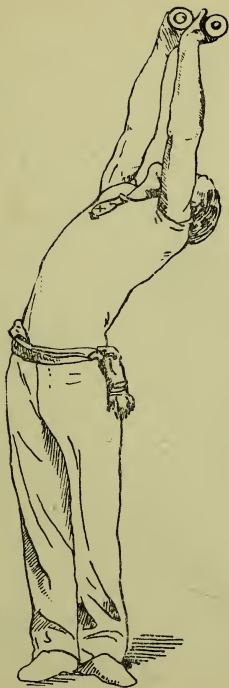




FIG. 39.







FIG. 40.





FIG. 41.





FIG. 42





FIG 43.







FIG. 44





FIG. 45.



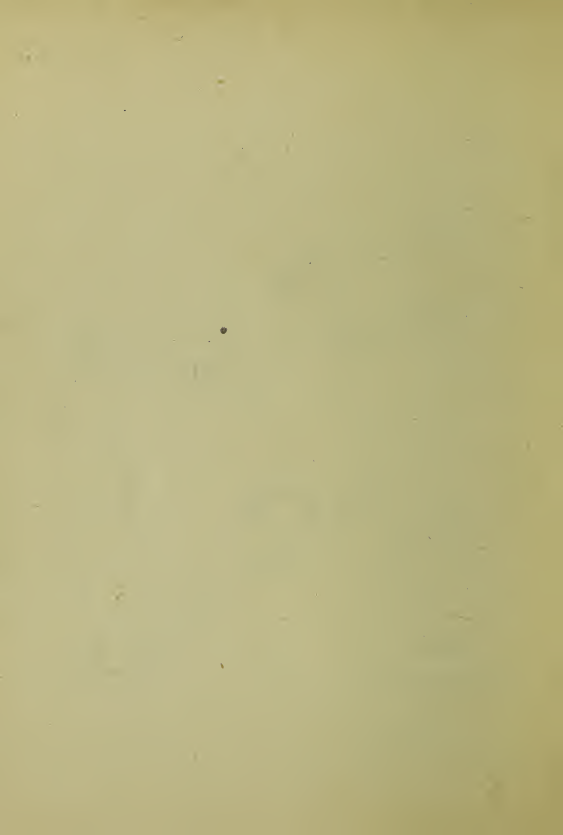


FIG. 46





FIG. 47.

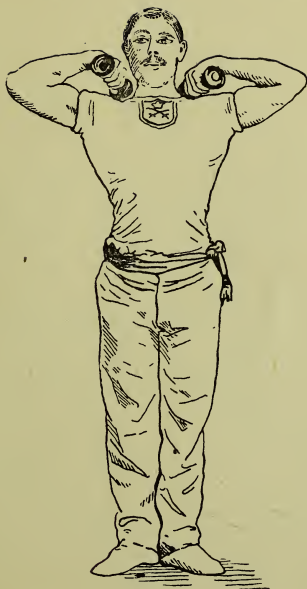






FIG. 48



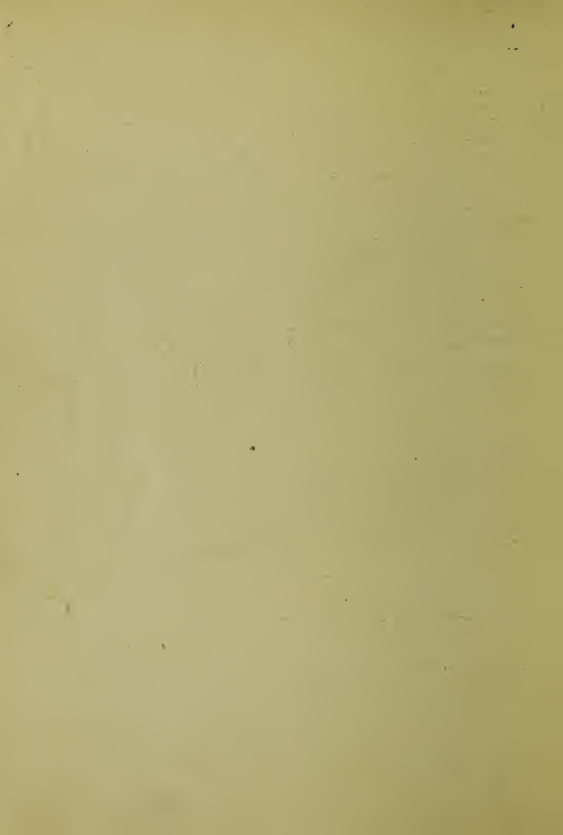


FIG. 49.



8240

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